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DEZSÖ KORDY

12 billion need and 10 billion could not be met. The same survey of 2000 households, said, 100% of respondents said they could not afford to buy health care. Overall, 65% said they could not afford to buy health care.



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## PERFORMERS AND TEACHERS.

THE old fallacy that "a good performer is rarely a good teacher" is as much believed as the theory reversed, namely, "a good teacher is rarely a good performer." And so everywhere these worthy teachers, who are incapable of practising what they preach, are foisted on the unwary student, who, in his turn, only learns a theory. Later on, the student discovers that somehow or other he will make no mark as an artist, and he settles down to teach others, and the empty farce is kept up. Everywhere is this sad truth demonstrated, but it is so common that nobody notices it. It does not always follow that a very great artist is a good teacher, because teaching may not be to his taste; he may have no patience, or he may lack the power to state his ideas clearly, but let me assure the student that he will stand no more chance of learning from a great artist than from a man who is no artist at all.

No doubt the idea that good teachers could not perform arose from the fact that some good singers have taken to teaching after they have lost their voices, and that they have made excellent teachers. Quite true! But then they have had practical experience, and are more able to teach singing than a professor who cannot produce a note, and, consequently, can have no skill in the management of the voice and no experience in phrasing.

Clara Schumann was a great and noble artist at the piano, Joachim has been called the king of violinists, yet both have clearly shown the world that they were also at the top of the tree as teachers. Jenny Lind was an excellent teacher, and there is no doubt that she was a very great artist.

OMAR.



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F. W. RENAUT, Secretary.

### Monthly Calendar.

#### MAY.

(May is said by some to have derived its name from *Maia*, the brightest of the Pleiades.)

#### EVENTS—MUSICAL AND OTHERWISE.

- 1st.—Duke of Connaught born, 1850.
- 1st.—John Dryden died, 1700. An eminent English Poet.
- 2nd.—Handel's Oratorio, "Esther," produced in England, 1720.
- 3rd.—Midsummer Term commences at the Royal Academy of Music.
- 4th.—1471, was fought the Battle of Tewkesbury, Gloucestershire, gained by Edward IV. over the Lancastrians.
- 5th.—Napoleon Bonaparte died, 1821, at St. Helena.
- 7th.—The Royal College of Music commences the Midsummer Term.
- 8th.—The Monarchy restored, 1660.
- 10th.—Sir John Goss, Mus.Doc., died, 1880.
- 12th.—Henselt, Adolph V., born, 1814; died, 1889.
- 13th.—Sir Arthur Sullivan, Mus.Doc., born, 1842.
- 13th.—Balfe born, 1808; died, 1870.
- 15th.—Ephraim Chambers died, 1740, author of "The Cyclopaedia."
- 19th.—W. E. Gladstone died, 1898.
- 24th.—Ascension Day.
- 24th.—Queen Victoria born, 1819.
- 24th.—Last day of entry for Local Examinations in Musical Knowledge by Trinity College, London.
- 25th.—Princess Christian born, 1846.
- 26th.—Duchess of York born, 1867.
- 29th.—King Charles II. restored.
- 30th.—Moscheles, Ignaz, born, 1794; died, 1870, at Leipzig.
- 31st.—Haydn died, 1809. Composer of "The Creation."

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—:o:—

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—:o:—

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The greatest credit is not to those who succeed in all they undertake, but to those who fail and yet again.—F.C.B.

—:o:—

The world is a workshop, and none but the wise know how to use the tools.

—:o:—

"Rhythm is the life and soul of music, which begins where speech leaves off. Poetry is the art of language; music the art of sounds. The difference is well stated by Mendelssohn: Music extends into regions whither language cannot follow."

—:o:—

Take heart, then, my friend, take heart, for despondence under misfortune impairs our health, and hastens our death.—Cervantes.

—:o:—

Those who seek for riches have great difficulty in finding them, but those who do not seek them have never found any.—Balzac.

—:o:—

Every fool knows how often he has been a rogue, but every rogue does not know how often he has been a fool.—Charles Caleb Colton.

—:o:—

"Always be assured that ultimate success will ensue if you give yourself the trouble to work for it; success may be deferred, but it will come at last."

**Lyric for Music.**

FLANAGAN OF LADYSMITH.

Let the Boers talk iv Long Tom an' crack up their shot,

Seaman Flanagan's pipe did more work than the lot!  
Och ! at Ladysmith threnches that son iv the blue  
Smoked such kopjes of pigtail they clouded the view!

Whin we'd finished our job, an' persuaded Oom Paul,  
In the year Nineteen Hundhred—'twas nearin' the Fall—

Seaman Flanagan fairly astonished his mates :  
Took a farm in the Thransvaal for raisin' iv prates,

As a bhow in ould Galway full oft he would taze  
Swate Kathleen Maloney whin makin' iv chaze.  
Och ! judge her amazement, came a letter one day  
To the Thransvaal invitin' her, iver an' aye !

Shure the devil is in it, that man has such skill,  
No matter what Kruger or Kathleen may will !  
An' if all comes iv kapin' that cutty alight  
From sax in the mornin' till bed-time at night !

[RIGHTS RESERVED.]

HENRY BRANCH.

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**Dezsö Kordy.**

This gifted young 'cellist has fulfilled in a very brilliant manner the promise of his childhood. Born at Arad in Hungary, of musical parents, he appeared at the early age of six as a pianist, and two years later took up the study of the violoncello, in a short time obtaining a mastery of this instrument astonishing in one so very young. It was not long after this that he toured through England as "star" with an orchestra of Hungarian musicians. Musical prodigies too often are worn out by much work at a tender age, and after a few years of abnormal cleverness disappear and are never more heard of again. Who knows what becomes of the usual prodigy? Does he like "the good" always "die young," or does he develop into an unusually stupid "grown-up" person in contrast with his brilliant infancy? The fact remains that he generally disappears on reaching a certain age. However, Dezsö Kordy has been a great exception, for his art and his work have improved and developed every year, and now, young as he is, he takes a place in the first rank of 'cello virtuosi. Some time ago, after having played at one of the celebrated Crystal Palace Concerts, he was introduced by Mr. August Manns to the great 'cellist Klengel, Mr. Manns observing "At last, here is an artist who will grow up a formidable rival to you." His playing is full of the intense artistic feeling which seems so much the property of his countrymen; his technique has been characterised by the *Daily Telegraph* as "remarkable," whilst *The Times* concludes a most laudatory notice by saying that "his intonation is beyond reproach." Mr. Fuller-Maitland, the distinguished critic of the latter paper, predicted his future on his first appearance in England by saying that "he should ultimately become one of the salt of the earth, so far as violoncello playing is concerned." Like most young people, Dezsö Kordy is very fond of athletic sports and is devoted to swimming, tennis and cycling, but he never allows anything to interfere with his work, and practices many hours a day. It may be added that since his arrival in England he has won several medals, and at the Royal Academy of Music gained the Bonamy Dobrée Prize, which is given to the most brilliant 'cellist of the year, proving himself a worthy pupil of his master, de Munck. The latter gave him an introduction to David Popper, one of the finest 'cello players living; and to him the young musician played one of the great 'cellist's own compositions—a Hungarian Rhapsodie. "My dear boy" exclaimed Popper, delightedly, "how I wish I had such a pupil!" "Would you like it played at all differently," asked young Kordy, modestly, eager for instruction. "Ah, no, there can be no improvement! You have played it beautifully—exactly as I desire."



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May, 1900.

"How we Hear."  
BY FREDERICK CHARLES BAKER.

CHAPTER VII.

INTENSITY AND QUALITY.

Just as it is impossible to conceive the phenomena of life without a vital principle, or gold existential without the property of aureity, or water devoid of mobility, and a multitudinous number of other instances, so likewise is it impossible to imagine a musical sound that has not pitch, intensity, and quality, to some degree, for a musical sound is not the cause of these three properties, but on the contrary, these three properties conjointly are the cause of a musical sound,—and even more,—for we may say that they are by themselves, the very *being* of a musical sound.

The pitch of a sound, as we have seen, depends upon the number of vibrations which takes place in a second; but the intensity and quality of a sound do not depend upon the *number* of vibrations, but upon the *vibrations themselves*; hence we may say that intensity and quality are characteristics of a sound-wave. Before we can have clear conceptions regarding intensity and quality, it is highly essential that we should have at least a slight knowledge of the fundamental principles of what is known in physics as "the wave-theory," for "the wave-theory" forms not only an important factor in the study of light and radiant heat, but also in that of sound.

Concerning the wave-theory we shall probably reduce mental confusion to a minimum if we bring before our minds the nature of a sea-wave. Every one knows that waves may differ, both in size and shape. The length of a wave is measured from crest to crest, while the height of a wave is measured from the wave-trough perpendicularly, and equal in height, to a point that would correspond with the top of the crest. Thus in Fig. VII let A B C D represent the crests of a series of waves, and E F G represent the wave-troughs; the distance from A to B or from B to C and so forth, would determine the *lengths* of the waves, while Eh or Fk would determine the *heights* of the waves.

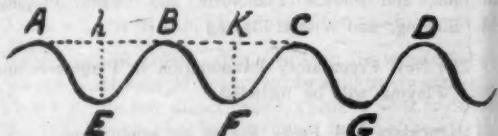


FIG. VII.

Now although these measurements apply to a sea-wave, they may in a similar way be applied to the measurements of a sound-wave, but instead of

using the terms, "crest" and "trough" we say that a sound-wave is formed by "condensation" and "rarefaction" of the air. Condensation corresponds to the crest of a sea-wave, while rarefaction corresponds to the wave-trough. The dark-shaded portions *a, b, c, d* (Fig. VIII.) represent the condensations, and the light-shaded portions *e, f, g*, represent the rarefactions of a sound-wave, as produced by the vibrations of a tuning fork.

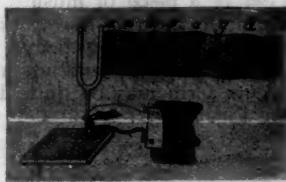


FIG. VIII.

If we turn our minds yet again to the sea-waves we shall be able to see the exact basis on which the wave-theory is formed. When we speak of a wave passing over the surface of the water, we do not mean that it is water that is passing over the surface, *but that it is motion* passing over the surface of the water. Hence a wave is not substance, *but motion*. As soon as the little particles of water,—which in combination make up the entire mass of water,—are first set in motion, they themselves move over only a small space, but the force with which they strike against the next set of particles is such, that the first set rebound to their original position, while the second set are going through a similar operation, and conveying the movement on to their neighbouring particles. This movement is then passed on from particle to particle until the motion takes a form in what we call a wave.\* That the wave travels only, and not the water, as some would suppose, may be proved by throwing a piece of wood out at sea, from the pier-head, for instance. The piece of wood which floats chiefly on the particles of water will not travel with the waves from the pier-head to the shore, but will only float up and down with each successive wave, and make but a very slow movement which is due not to the waves, but the tide. The wave-theory may be further illustrated by a wave motion passing over a field of corn. Each ear of corn (which might correspond to the particles of water) is just simply bent forward and downward, but as soon as it is relieved from the pressure of the wind, it goes back again to its original position. This movement,—and not the ears of corn,—passes over the whole field, and thereby forms a wave.

\* See also Chapter IV. on Sound-waves, and the molecules of air.

like motion. This being so, let us now apply this theory to the causes of the loudness of musical sounds.

The distance that is passed over by the particles, whether of air, or water (similar to the movement of the ears of corn) is called the *amplitude* of vibration, and it is the amplitude of vibration chiefly which governs the intensity or what is generally known as the loudness of sounds. The greater the energy by which a sound is produced, the greater is the amplitude of vibration, and hence the greater is the intensity of a sound. A note may be of the same pitch and quality as another, but it may be louder than another, because under certain conditions its vibrations are produced with a greater amplitude than those of another note. By this we see that the amplitude of sound-waves determines loud or soft sounds, in the same way that the amplitude of light-waves determines the brilliancy or the dulness of a lamp-flame. This difference in amplitude of vibration distinguishes the loudness of one musical instrument from another, or from a whisper to a clap of thunder; in short it is this difference in use by which we are enabled to distinguish a *fortissimo* from a *pianissimo* passage of music.

The density of the air in which a sound is generated has also some marked influence on the loudness of sounds; for instance, the report of a pistol fired at the top of a high mountain is not so loud as when fired at the sea-level; this is due to the air being less dense at the top of a mountain than at the sea-level. Two persons in a balloon when at a very great height are often compelled to shout if they wish to hear each other in conversation; this is always the case when sounds are generated in rarefied air,—in fact, sounds are scarcely audible at all when produced in light gas, such as hydrogen. The loudness of sounds is also influenced by what is known as sympathetic vibration,—that is, a state of vibration which is taken up by other bodies, in addition to the sounding-body; in this way we obtain a reinforcement of the original sound, and it is for this purpose that sound-boards and resonators are in use. Distance also, between the hearer and the sounding-body has much to do with the loudness of sounds as they are heard. If we hear a bell sounding two miles off, we hear only one-fourth of its original loudness, while if we hear it three miles off, we hear only one-ninth of its original loudness. Hence by a certain law the loudness of sound, in relation to distance, can be determined mathematically.

That notes differ in "quality or tone" is generally realized by all. A note may be the same as another in pitch and intensity, and yet quite of a different quality. It is this difference in quality of

tone that not only distinguishes one musical instrument from another, such as the organ from the harmonium, or the piano from the harp and so forth, but it also distinguishes the difference in superiority between one instrument and another of the same kind. Thus only those who are sensitive to "quality of tone" can fully appreciate the real value of a *Stradivarius* violin from an expensive modern violin, or a piano that may be superior to another in quality of tone, and yet perhaps inferior as far as material value is concerned. It is quality of tone also, that distinguishes a human mellifluous voice from a harsh nasal twang. The word "tone" like many other words, is often somewhat misused in England, for the simple reason that we have no real equivalent word for what in Germany is called

"*Klangfarbe*" which expresses so well the exact idea of what we mean when we say "quality of tone." The French call it "*timbre*," which is really a better word than we can find in our language. However, when we hear a person speak of this instrument as of a full rich tone, or that as of a hard tone, we know what they wish to convey to us, and accept it as such. Tone is to music what colour is to painting, hence we often hear of the *tone colour* or *tint* of a piece of music. Quality of tone depends entirely upon the *form of the vibrations* or sound-waves of a sounding body. A sound-wave may be the same as another in size and amplitude, but its form may be quite different, as will be seen by Fig. IX.

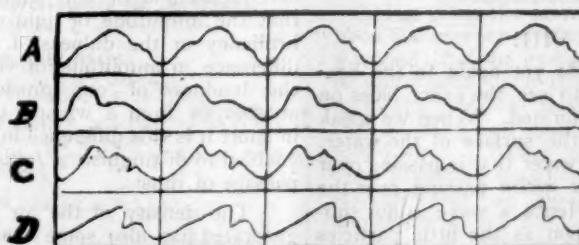


FIG. IX.

Hence we see by the diagram that the series of waves A B C D are all equal in length and height but vastly different in form. Therefore they all represent the same note in pitch, but different in quality of tone. Thus the series of sound-waves of A might represent a note as sounded on the trumpet, while those of B the same note as sounded on a violin, and those of C and D as the same note sounded by two different

human voices. No matter what the form of the sound-wave may be, so long as it is quite symmetrical, and mathematically regular, it will then have some influence on what is known as "quality of tone." The different formations of the sound-waves owe their variety to what is known to musicians as "Harmonics."

*To be continued.*

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## EXAMINATION QUESTIONS ON THE THEORY OF MUSIC AND ELEMENTS OF SINGING. By J. A. MATTHEWS.

### LESSON V.

STUDY:—The Subdominant Note: Its natural resolution. Leger Lines. Repeat Signs. The three fundamental Triads. *mf* (as an expression sign). Choral. Cadence. Short Score.

- I.—Write the Subdominant Note in the Treble, and give its natural resolution.
- II.—Why are Leger Lines necessary above and below the Staff?
- III.—Write (1) two notes with Leger Lines above the Staff in the Treble, and (2) write two notes with Leger Lines below the Staff in the Bass.
- IV.—What is the advantage of Repeat Signs?
- V.—Write Four Measures of  $\frac{2}{9}$  time in the Treble, and introduce Repeat Signs.
- VI.—How many Fundamental Triads are there?
- VII.—Write the Three Fundamental Triads in the Treble and Bass, in Melodic progression, and name each, as Tonic or other.
- VIII.—What is meant by the sign *mf*?
- IX.—What is a Choral?
- X.—Why are two parts written on the same Staff?
- XI.—What is the meaning of the word "Cadence"?
- XII.—Why is a pause placed over a Double Bar?

### LESSON VI.

STUDY:—The Crotchet Note and the Crotchet Rest. Common Time (Quadruple),  $\text{C} \frac{4}{4}$  or  $\frac{4}{\text{C}}$

Incomplete Measures. Leads on the weak Accent. Leads on the Tonic, Dominant, and Subdominant Notes.

- I.—(1) Write Crotchet Notes in two ways; (2) Write Crotchet Rests in two ways.
- II.—Write the Scale of Do in  $\frac{4}{\text{C}}$  time, ascending. Use Crotchet Notes on the first and third beats, and Crotchet Rests on the second and fourth beats.
- III.—Give the Signatures for Common Time (Quadruple) in three ways.
- IV.—Write Eight Measures of  $\frac{4}{\text{C}}$  time in the Treble. (1) Introduce three kinds of notes used in this Lesson, and (2) three kinds of rests used in this Lesson. (3) Write with Scale and Tonic Chord Progressions.
- V.—Write Eight Measures of  $\frac{4}{4}$  time in the Bass. (1) Introduce the notes and rests used in this Lesson; (2) also tied notes; and (3) write in Scale and Dominant Chord Progressions.
- VI.—Write Eight Measures of Common Time (C) in the Treble. (1) Commence each phrase on the weak accent. (2) Use the notes and rests named in this Lesson. (3) Write in Scale, Subdominant and Dominant Chord Progressions.
- VII.—What is meant by Accent in Music?
- VIII.—When a phrase begins with a weak accent, how should it close?

## LESSON V.

### EXERCISE XIV.

EXPLAIN:—The Subdominant Note  The Subdominant progression and its natural resolution.



### EXERCISE XV.

#### The Three Fundamental Triads.

EXPLAIN:—Triads. (1) The Tonic(Do) (2)The Dominant(Sol) (3)The Subdominant(Fa) The Pause over a Double bar. 



#### Varied Fundamental Triad Progressions .



### EXERCISE XVI.

EXPLAIN:—Moderato Forte.(mf) Cadence. Unequal Phrases in respect to the number of measures and notes.

In  $\phi$  or  $\frac{2}{4}$ .

#### Canon.



### EXERCISE XVII.

#### German Choral in Two Parts.

EXPLAIN:—Choral. Two parts on the same Staff. In Short Score, for Soprano and Alto voices, or for Tenor and Bass voices.

In  $C$  or  $\frac{2}{4}$ .

Lubeck.

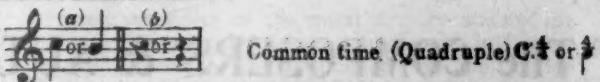


Minim C<sup>o</sup>

## LESSON VI.

### EXERCISE XVIII.

EXPLAIN:— (a) The Crotchet note.  
(b) The Crotchet rest.



(c) The Scale in Canon to Crotchet notes. (d) The Tonic Chord progression to Crotchet notes. Sol-fa each example, afterwards Vocalise to *AA* or *La*.



### EXERCISE XIX.

EXPLAIN:— Crotchet rests on various beats of the measures in Common (Quadruple) time, with In  $C$  or  $\frac{4}{4}$  tied notes in Scale, Subdominant and Tonic Chord progressions. Accent.



### EXERCISE XX.

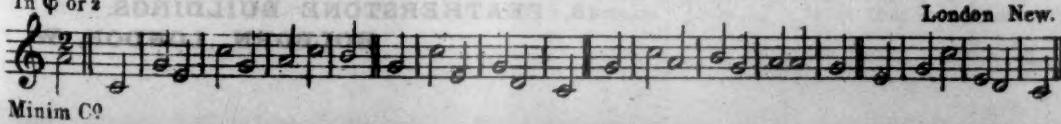
EXPLAIN:— Incomplete measures. Leads on the weak accents of each phrase, on the Tonic, Dominant or Subdominant notes. For First and Second Sopranos on the same Staff, or for Soprano and Male voices.



### EXERCISE XXI.

Hymn Tune, Commencing with the weak accent, and leads on notes of the Tonic Triad.  
In  $\frac{2}{2}$  or  $\frac{4}{4}$

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[The Editor of *The Minim* does not hold himself responsible for any expressions made by Correspondents.]

*To the Editor of "The Minim."*

Sir,—Mr. "J. W." in his article last month on "Concerts and Prizes," has wasted his "righteous anger" on a mare's nest. The concert referred to was Madame Edith Grey Burnand's War Concert with a plettro orchestra of 500 performers which I was employed to manage. It was not announced as an artistic entertainment, but was organized as a means of raising money for the War Funds; and this purpose it served, in spite of the intervention of the law, which, at the instigation of that noble person, a "common informer," was compelled to forbid the raffle of the piano and other presents. By the way, the law is said to be no respecter of persons, but it evidently is in some cases, as scores of raffles are conducted every day all over the kingdom without legal intervention. But that is "another story." If Mr. "J. W." wants to call the existing state of things musical horrid names, I shall be most happy to supply him with the latest highly coloured epithets to express himself with, but a Charity Concert or a Bazaar at which prizes are given away can scarcely be called "symptoms of the degeneration" of music. The two most

recent examples of the unsatisfactory state of the musical market that I have experienced in concert management are the first concert of The London Chamber Music Union, with Dohnanyi as the star, and Mr. John Dunn's Concert with an orchestra of English musicians, and Sir Alexander Mackenzie and Mr. Hamish McCunn conducting; both concerts being given for the War Funds, and both at the large Queen's Hall. The artists and conductors named are in the first rank of their professions, and were well advertised, yet the houses were poor. The Pops have also been badly attended of late, whereas the Ballad Concerts have been crowded! The fact is the musical public can get all they want so well done at the Queen's Hall Concerts for 1s. that they rarely feel tempted to go to any other concerts. We must not, however, be discouraged by lack of support, but content ourselves with the fact that "virtue is its own reward"—and about the only reward it ever gets! If we want to convert the public the best plan is to continue giving them good music until they get to like it. You can't whack knowledge into children or fools, you must develop them by interesting them. We know the great majority of the public are foolish, and we should pity them, and try to reform them with kindness and patience, and not by calling them names.

Yours faithfully,

R. NORMAN CONCORDE.

P.S.—I should add that I see no reason for expressing delight that the War Funds should have been the loser by the dirty action of a "common informer" who would have shared half the fine had Madame Grey-Burnand been proceeded against.—R. N. C.

—:o:—

*To the Editor of "The Minim."*

Sir,—I have read with interest, and dare I say amusement, the remarks of "J. W." on "Concerts and Prizes." There is always a "worm i' the bud" for the critic. There is no need for a Public Censor while there are individuals burning with a virtuous fervour and righteous anger in the cause of music, and who have a tender care for the public's musical morals. They are always ready to cry, "Ah! Woe is me!" Does "J. W." imagine that because a popular concert is given on popular lines that the day will come when music will be quite crowded out of the programme, and the bulk of it be devoted to disposing of pianos, portraits of heroes, and chests of tea? In this case I feel sorry for him, for there would be no need for any "J. W.'s" then, as the furniture expert and tea-taster would be in requisition. Perhaps he anticipates a time when a pound of tea will be given away with a Wagner Symphony. Or do I mistake "J. W."? Is it that he objects

to any presents (save the presence of the audience) at a concert, or is he afraid that being indicative of a "rotten industry," they would be of inferior quality? Would he object to a packet of tea, if it were of Wagner quality?

"J. W." is refreshingly ingenuous. He surely has forgotten the Ballad Concerts, which do not even provide the tea and pianos, &c.

J. H. W.

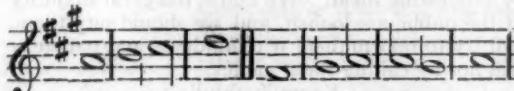
April 16th, 1900.

*To the Editor of "The Minim."*

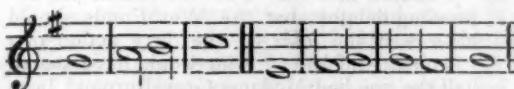
Sir,—I was much interested in viewing the extraordinary coincidences put forth by Mr. Algernon Ashton in last month's *Minim*, and doubt not but that there are many strange coincidences extant if one had only the time to review them.

Here are two Single Chants, composed by Sir G. A. Macfarren and the Rev. C. A. Wickes respectively, both of which are identical in their melodies:—

MACFARREN.



WICKES.



The above are taken from the Cathedral Psalter Chants, being Nos. 244 and 250 respectively.

Yours truly,

WILLIAM JONES.

London.

*To the Editor of "The Minim."*

Sir,—I am informed by an English correspondent residing in Dresden, that a section of the Germans showed extreme annoyance at the relief of Ladysmith. They threatened those who displayed Union Jacks with thrashings. The English Church was besmirched with red paint, and disgusting words were daubed upon the walls, the police having to be requisitioned to clear all away. Boys in the streets have since amused themselves by spitting at well-known English residents. But imagine my sighs at the strange moods and methods of peoples, Sir, when directly after reading this information I took up a German paper, the *Deutsche Kunst und Musikzeitung*, published

in Vienna, and found therein highly eulogistic paragraphs relating to the work of "an Englishman through and through." Allow me to quote a few sentences: "Algernon Ashton is unquestionably a composer of importance. England, the cradle of contrapuntal creations, has now again found in him a worthy representative in the ranks of serious composers. Since Onslow and Bennett, England was badly off in this respect. Englishman through and through, national elements make themselves energetically felt in every one of his compositions. Of Ashton's chamber works, which lie before me for criticism, I like above all, the glorious Quartet in C minor, Op. 90, for pianoforte, violin, viola, and violoncello. This beautiful work is not only the pearl of the Ashton creations in this particular branch, but it deserves to have a distinguished place in modern chamber music altogether. Algernon Ashton is a composer of distinguished importance. Later on I shall review some of his pianoforte pieces and songs, which likewise lie before me."

I am thus led to contemplate: Germans can hate Englishmen; Germans can appreciate Englishmen; but why, in the name of common sense, is it that certain gifted Englishmen are sometimes not appreciated sufficiently in their own country? How is it that one never sees any criticisms of Algernon Ashton's compositions in English papers that are one-fourth as carefully written and studiously arrived at, after close analysis and shrewd examination, as this foreign one I hold in my hands—a lengthy, exhaustive, and highly praising criticism? Has this German paper made a mistake? I do not think so. On the contrary, I believe that Algernon Ashton's compositions are not really understood by his own country-people. Perhaps they are found too difficult to play. Yet the Germans play them! Or are there certain peculiar circumstances which somehow prevent rather than help the hearing of more of this composer's works? Do we approach the real explanation for the remissness or apathy which I suggest in this letter when we recollect the fact that influence may bring mere mediocrity to the front, and jealousy may even keep genius to the rear.

I am, Sir,  
Yours faithfully,  
A. H. S.

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### Musical History.

#### FACTS WORTH KNOWING.

##### PART V.

###### THE EIGHTEENTH CENTURY.

A.D. 1700.—Stradivarius, Antonius (Stradivari) born in 1649 or 1650. A celebrated violin maker, of Cremona, flourished at this period. He died 1737 at Cremona.

A.D. 1710.—Handel first came to England.

A.D. 1710.—The "Academy of Antient Musick," London, founded about this time for the study of vocal and instrumental music. It closed in 1792.

A.D. 1712.—The Swell Organ was introduced by Jordan. The Venetian Swell was the invention of England at the end of the 18th Century.

A.D. 1711.—Cristofori (Cristofali), credited as the inventor of the pianoforte. Within a few years of each other, several makers in different parts of the world conceived the idea of the pianoforte. Cristofori, an Italian; Marius (1716), a Frenchman; Schröter (Schröder) (1717), a German; and in England the invention is claimed for Father Wood, an English Monk, at Rome, who manufactured a pianoforte in 1711. This was the first piano seen in England.

A.D. 1720.—Handel introduced his first English Oratorio "Esther" at Cannons, near Edge-ware.

A.D. 1720.—A Royal Academy of Music was founded in London for the performance of Operas. It opened with Handel's Opera "Radamisto." This institution had no connexion with the present Royal Academy of Music. It was closed in 1728.

A.D. 1722.—Bach produced the first volume of the Preludes and Fugues—known as "Das Wohltemperirte Klavier." The second volume was finished in 1744.

A.D. 1724.—The first recorded Musical Festival of the "Three Choirs" held at Gloucester. These Festivals are now held once every year, alternately at Worcester, Hereford, and Gloucester, each Cathedral thus having its turn triennially. Dr. William Boyce, organist of the Chapel Royal, conducted the Festival in 1732, and at several other Festivals in succession.

A.D. 1732.—The pianoforte firm, Broadwood and Sons, founded in London by Burkat Shudi, who afterwards took John Broadwood into partnership.

A.D. 1732.—Covent Garden Theatre, London, first opened. It was burnt in 1808; re-built and re-opened in 1809; burnt again in 1856 and re-opened in 1858.

A.D. 1738.—Two Slide Trombones dug from the ruins of Pompeii, the mouthpieces were of gold.

A.D. 1738.—The "Royal Society of Musicians," London, founded. It was incorporated in 1790.

A.D. 1740.—"God Save the King" (Queen) composed about this time. There is some doubt about the composer. Carey is believed to have composed it. It was first sung at a public dinner to celebrate the capture of Portobello.

A.D. 1742.—Handel's oratorio "The Messiah," produced at Dublin. It was said to have been composed in twenty-four days. Several of the movements were compilations from Handel's Italian Duets.

A.D. 1743.—The "Gewandhaus Concerts" of Leipzig were founded under the title of "Das Gross Concert."

A.D. 1749.—The "Gentleman's Concerts," Manchester, were given at this time; but it is possible they were founded some time before.

A.D. 1750.—John Sebastian Bach died, at Leipzig, on July 28th.

*To be continued.*

## Universal Music Library.

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**WHOLESALE DEPARTMENT FOR "THE MINIM."**

## "Composers in Love, and some of their Love Songs."

A Lecture by Mr. JOSEPH BENNETT.

Mr. Joseph Bennett, the much-esteemed President of the Gloucester Choral Society, lectured at Gloucester on April 4th, upon "Composers in Love, and some of their Love Songs."

The lecturer, who was very cordially received, said that the musical audience before him would not require him to explain why, of all lovers, he had chosen to speak about composers. While any lover must always be an object of interested observation, the composer lover was so in a special sense; as a manufacturer of music he was the maker of that which they sometimes called "the food of love." That evening he proposed looking into the love experiences of a few prominent musicians—John Sebastian Bach, George Frederic Handel, Joseph Haydn, W. A. Mozart, and Hector Berlioz.

### BACH.

John Sebastian Bach, continued Mr. Bennett, belonged to a family of peasant origin, which, more than any other, exemplified heredity in music. The Bachs married early and often—as often as Providence and the law of the land permitted. Thus they became a numerous family, and made it their business to occupy all the best organ seats in North Germany. Sebastian, in whom the hereditary gift found its highest development, went the way of his race in regard to profession and matrimony. He became organist and master of the choristers at the Cathedral of Arnstadt, and it seemed that he resented the drudgery of his position. On one occasion he went away from Arnstadt with a month's leave of absence, in order to study under Buxtehude, a famous organist of Lubeck. He remained away for four months, and was duly reprimanded by the Consistory, who also included in the indictment against him the clause, "We further remonstrate with him on his having latterly permitted the strange maiden to show herself, and to make music in the choir." It was not meant that the maiden took part in the musical service, but merely that the young people practised music together at times when the choir was otherwise vacant. The Consistory, however, disapproved even so much or so little; they saw nothing to wink at in the spectacle of the man and the maiden eating the food of love in the organ-loft—unsympathetic souls, with all their original tenderness buried beneath the crust of years!

Maria Barbara Bach, the co-offender in this matter, was Sebastian's first cousin, and at the time of their meeting he was 22 years of age and she just over 20. In 1707 the young lover accepted the post of organist in the famous church of St. Blaise, at Muhlhausen. The salary there, albeit

somewhat larger than at Arnstadt, seemed nowadays incredibly small, being only £8 10s. per annum! But there were certain allowances in kind, and at that time the purchasing power of money was far greater than now; whilst the standard of living permitted extreme frugality. At any rate Bach was satisfied that he could maintain a wife, and after preparing a very modest home, went back to Arnstadt to claim his bride. The marriage took place on October 17th, 1707. The entry of the marriage in the parish register was marked by true German formality. In English it reads thus—"On October 17, 1707, the respectable Herr Johann Sebastian Bach, a bachelor, and organist to the church of St. Blaise in Muhlhausen, the surviving lawful son of the late most respectable Herr Ambrose Bach, the famous town organist and musician of Zisenach, was married to the virtuous maiden Maria Barbara Bach, the youngest surviving unmarried daughter of the late very respectable and famous artist, Herr Johann Michael Bach, organist in Gehren, and were in our house of God, by the favour of our gracious ruler, after the banns had been read in Arnstadt." The young couple settled down in Muhlhausen, and lived happily together till 1721, when Maria was called away. Seven children had been born, of whom four survived. Within a year of his first wife's decease, Sebastian brought home a second—Anna Magdalena Wülfen, daughter of the Court trumpeter at Weissenfels, and herself a Court singer. She was 21 years of age at the time of her marriage, and they were told that she was a source of much happiness to the master, taking a worthy part in her husband's musical labours. Further, Anna Magdalena qualified him to speak boldly with his enemies in the gate by presenting him—who already had four surviving children—with 13 more. Two manuscript books of music and verse, compiled by the composer and his second wife, demonstrated how happily they lived. Amongst other things Bach set to music a stanza addressed to his wife, doubtless his own composition:—

"Be thou but near, and I contented,  
Will go to death, which is my rest;  
How sweet were then that deep reposing,  
If thy soft hands mine eyes were closing  
On thee, their dearest and their best."

It was Anna Magdalene's lot to close her husband's eyes. He died on July 28, 1750, and she, surviving for 10 years in poverty and neglect, was buried as a pauper. Nevertheless, the name she shared with her illustrious husband "liveth evermore."

#### HANDEL.

Handel, said Mr. Bennett, spent all his days in a state of single blessedness, in consequence of being, so some witnesses suggested, "cold-hearted

and devoid of natural affection. Cold-heartedness and lack of affection were demonstrated by indifference to the needs of others, and want of sympathy with them in their lives and fortunes." Did Handel so appear when he befriended the institution now known as the Royal Society of Musicians, and left it £1,000 at his death?—when he made himself a "nursing father" of the Foundling Hospital?—when he remitted sums of money to the widow of his old master, Zwickham? Dr. Burney, who knew him well, wrote, "He was always giving," and other contemporaries wrote in the same strain. Perhaps Handel's bachelorhood was not altogether his own fault. Some biographers associated his name with that of Signorina Vittoria, a young singer who, during the composer's six years' residence in Italy, when a young man, fell deeply in love with him. But Signorina Vittoria was a favourite of the Grand Duke of Tuscany, and would run a serious risk in openly showing her regard for Handel, who, for his part, had no reciprocal affection for the lady. The master's name was also associated with those of two anonymous English ladies. In 1760, immediately after Handel's death, Dr. Mainwaring published a book entitled, "Memoirs of the life of the late George Frederic Handel," in which no mention was made of these love affairs. Thirty-nine years after Mainwaring wrote, the Rev. W. Earle put forward, anonymously, a volume called "Anecdotes of George Frederic Handel and John Christopher Smith." Amongst these was the following:—"Handel was never married, but his celibacy must not be attributed to any deficiency of personal attraction, or to the source which Sir John Hawkins unjustly supposes—the want of social affection. On the contrary, it was owing to the independency of his disposition, which feared degradation, and dreaded limitation. For when he was young two of his scholars, ladies of considerable fortune, were so much enamoured of him that each was desirous of a matrimonial alliance." Now, the Rev. W. Earle was the son-in-law of John Christopher Smith, and Smith was Handel's pupil, amanuensis, colleague, and intimate friend. What was more probable than that Smith knew of Handel's affairs, and imparted his knowledge to his son-in-law? No particulars of Handel as a lover other than those in Earle's book had come down to them, but much might be inferred from the composer's character. Considering the constant strife in which he was engaged, strife with aristocratic society in London, and ill-fortune—he was twice bankrupt, but eventually secured a fortune of £20,000—it was well, perhaps, that Handel did not take upon himself domestic duties. Yet one could not help pitying him when, old and blind, he needed tender care and did not receive it. When,

after he died, the furniture was sold—realising £48—an inventory of his household goods was made. The whole contents of his dining-room were as follows: "An iron hearth with dogs, brass mounted tongs and shovel, two walnutt round card tables, seven walnutt matted chairs and leather stool, two sconces in gilt frame, a chimney glass ditto, and broke." Poor old blind man; his house sadly needed a mistress with eyes.

(To be continued.)

### New Music.

*Three Choral Songs.* (1) *Morgenlied*; (2) *Abendlied*; (3) *Nachtlied*. The music by Sir Herbert Oakeley (Schott and Co.) These choral songs are for soprano, contralto, tenor and bass, with pianoforte accompaniment. This edition is a new one. There are German and English words, the latter translated by the composer. Of the music we must speak in the highest terms. Each movement is graced with beautiful melodic phrases, and the rich harmonies add to the charm of each number. As quartets, or, as part songs for a large body of voices, they are effective, and will be found most interesting for practice.

*The Promise of the Father*.—A Sacred Cantata. The music by E. A. Dicks, F.R.C.O. The words selected by Rev. W. Smith (Bayley and Ferguson). This is a very effective Cantata well suited for ordinary Church Choirs, and specially adapted for Ascension, Whitsuntide and Holy Trinity Festivals. The work is arranged in three parts, with solos for treble, contralto, tenor and bass voices, with an organ part which is effectively arranged. At the close of each part a popular hymn is introduced for the choir and congregation. There is so much that is good in this cantata it is difficult to particularise any numbers. We strongly recommend it as a musicianly and deeply impressive composition.

*Choral Mass in G*.—Music by William D. Armstrong (Oliver Ditson Co., Boston, U.S.A.) This is a short and effective setting, covering only twenty octavo pages, with an organ part. The movements are relieved by short solos. Simplicity, coupled with pleasing melody are the main points of this little work, and it will be found useful for small choirs. There is a curious arrangement in printing the Tenor Clef (C) throughout the work, the notation being suitable for the Treble Clef (G).

*Te Deum, Magnificat and Nunc Dimittis in E Major*.—Music by William Carter (Composers' and Authors' Press, Limited.) These canticles are intended for ordinary Parish Church Choirs. They are smoothly written and contain many effective passages, with good choral effects.

*Anthem—Sun of my Soul*.—Music by J. F. Field (Composers' and Authors' Press Limited.)

This is a beautiful composition, to the well-known hymn by the Rev. J. Keble. It opens with a solo for soprano or tenor, and is followed with an effective four-part chorus; another pleasing solo leads to the final chorus to the verse "Come near and bless us when we wake." This anthem should be used largely by small and well-balanced choirs.

(Others works held over.)

### Performers and their Public.

Between the artist and his public there lies a gulf, something more than is expressed by the actual space that separates stalls from platform. This gulf has to be bridged. The single soul has to draw the many, to excite their interest and sympathy, and when that is aroused, it must be kept continuously until he is out of their sight; in fact, in familiar parlance, the artist's talisman is to "hold" his audience. How is this to be done? He knows there are only a few, all too short, minutes allotted to him for his task; that the best is expected of him (unless he happens to be a singer with a catarrhal apology ready), and that as no whisper of adverse circumstances may be wafted over the barrier to the stern judges in the stalls, such as unsympathetic accompanists, unusual pitch, draughts or heats, or any of the many ills artists are heir to, he accepts the fact that he must stand or fall on his own merits. This being the case, it behoves the public player to act his part as completely as the veriest Hamlet who treads the stage. He is denied the explanation of words, he has only his music wherewith to express his "ego," and to show why he professes to stand there with something to assail the ears of his listeners which shall be of interest to them. But, *bien entenda*, that his strains are all they should be, technically perfect, with the necessary addenda of feeling, and sound interpretation, there is something, over and beyond this art, which enables him to hold his audience and carry them with him, and this gift is frequently to be found lacking. I fancy it lies, first of all in conviction. Conviction begets respect, respect breeds interest and attention, half the battle is won, and the affections of your audience are only waiting to be woo'd. Every true artist gives a part of himself away each time he plays; something emanates from him, and is distinctly felt by those towards whom it floats, undefinable, mysterious, still an undoubtedly existing moral force. Something is gone from him which is gone for all time, and he will weigh his musical utterances, fleeting though they be, with as much care and responsibility as will the composer and scribe.

This step gained, and the respectful attention of your audience secured, how are you to win your way to their hearts? A harder task, we will own,

especially perhaps for instrumentalists, who have not the singer's trump card to help them of facial expression, or words to aid and abet the interest of the song. Look at the British public when a patriotic song is being sung. They rise at it and the singer, be he good or bad, as a fish to his bait, and would fain echo him in chorus. They know what is demanded of them, and are presumably one and all sharing the same feelings. It is the old story of one touch of Nature making all the world akin. We must contrive to put that one touch into our art to make it live. Therefore we must keep deep in our minds that though our whole being must be absorbed in our musical utterances of the moment, still it behoves us to remember that for the time we are acting as interpreters between our score and the audience, some of whom perhaps are hearing these strains for the first time, and however willing to be instructed, emotionally tickled, or what you will, are incapable of sharing your feelings, unless you show them your fullest confidence and admit them into the very inner sanctuary of your heart. Perfunctoriness is a quality often ascribed and with justice to a performer, and there is nothing an audience resents more; while the charm of rendering a piece of music with all the grace and freshness of a new inspiration, when reality would call it the 50th not the 1st performance, is sure to be felt and appreciated. I think a performer ought to go on a platform with his heart prepared to open to his audience, and with this kindly spirit reflected on his face. If his bodily attitude will be simple and free from the affectations of pose, his mental one should be braced to bring his music and his public close together. It must be a confidential one, as who should say "Listen to this lovely Adagio, inspired by one of Beethoven's finest moments, is it not a splendid theme, and does it not go straight to your hearts?" *It will*; or, "Do notice here how coyly the violin plays with the melody, and then hands it back to the piano, retreating the while into a background of fantastic yet delicate embroidery—Oh, you must see how ingenious it all is." *And they do*; and as they are tongue-tied (as the Irishman would say) except with their hands and feet, they send back their double tribute of appreciation, first in their close attention, and then in their ready applause. Many artists have told me that they do not care if they get the latter or not. I do not quite believe them. Concerts mercifully prevent the pretty speeches which are rife at musical parties, but applause in these critical and *blasé* days is not as a rule given unsparingly, and not to command it, seems to me to point towards having failed to enlist the sympathies of your hearers, supposing the performance, as I said before, to be otherwise praiseworthy. A good platform manner, though a thing trifling in itself, has a wonderful attraction

for people, and I have seen instances where a hearty encore would have been won had the performer not come on and viewed the audience as if he were his natural enemy, and the whole process of bowing his acknowledgement were an intense bore. This may be the result of nervous shyness, in which case it might be useful to take deportment lessons as a budding actor has to do, or a young lady before she visits her Sovereign. I watched a very eccentric pianist once, whose evolutions wreathed his audience in smiles, and was told from a business point of view that if the public laughed it was a foregone conclusion the artist was a success. We need not sink to such a level to court popularity, but we may be sure that the more human individuality we put into our work the more that work will tell, and carry its own weight with it.

AGNES STEWART WOOD.

#### Academical.

##### ROYAL ACADEMY OF MUSIC.

The Charles Mortimer Prize has been awarded to Margaret A. Harding (a native of Birmingham), Ernest Torrence and G. D. Cunningham being highly commended. The examiners were Messrs. F. Cellier, Edward German, and G. Jacobi (chairman).

The Sterndale Bennett Prize has been awarded to Marguerite Elzy (of Malvern), Hedwig E. Cole and Gladys N. Carne being highly commended. The examiners were Messrs. Albert Fox, Gustav Ernest, and Harvey Löhr (chairman).

The Louisa Hopkins Memorial Prize has been awarded to Marion I. H. White (of London), Florence Dawes, Mabel Colyer, Hedwig Cole, and Elsie How being commended. The examiners were Messrs. Graham P. Moore, Walter Wesché, and E. H. Thorne (chairman).

—:o:—

##### ROYAL COLLEGE OF MUSIC—EASTER TERM, 1900.

The following Awards were made at the conclusion of the Easter Term, on the 31st March:—

Council Exhibitions, £50—Mabel J. Barrons (Piano), £12; Lucy C. Barton (Singing), £12; Sydney W. Toms (Organ), £10; Ifor B. H. James (Violoncello), £10; Sarah E. Davies (Singing), £6.

Charlotte Homes Exhibition, £15—Daisy A. Jones (Piano).

Organ Extemporizing Prize (value £3 3s.)—Eustace Turner (Scholar).

The Challen Gold Medal for Pianoforte Playing—Florence Smith (Scholar).

Henry Leslie (Herefordshire Philharmonic) Prize for Singers, £10—Ivor L. Foster.

Elocution Prizes—Emma E. Atherden (Scholar), Ralph Courtier-Dutton (Scholar)—Director's and Registrar's Prizes.

Mabel A. Bond—Mr. Cairns James's Improvement Prize.

## UNIVERSITY OF DURHAM.

The following passed the Final Examination for Mus.Bac., on March 21st and 22nd, and took their degrees on Saturday, 24th:—Foster, Cuthbert; Leake, George; Mixer, Annie Louise; Ritson, Thomas William.

The following passed the First Examination for Mus.Bac., on March 22nd:—Andrews, George F.; Bradley, William; Claypole, Arthur G.; Cottam, Albert Ed.; Daughtry, Edmund Osmond; Martin, Marshal; Mort, Richard H. F.; Quale, John Ed. The examiners were Sir Frederick Bridge, Dr. Bennett and Dr. Armes.

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## TRINITY COLLEGE LONDON.

Six Scholarships will be open for competition to all comers of both sexes in June next, all tenable for three years. These Scholarships are for organ, violin, vocal, one orchestral instrument and composition. Several exhibitions for various subjects all tenable for one year, will also be offered to all comers. Friday, June 1st, is the last day of entry for the Scholarships.

## Odd Crotchetts.

A little nonsense now and then  
Is relished by the wisest men.

Under the heading "Fin de Siècle organ building," a correspondent of the *Organ and Choir-master* writes:—We live in a fanciful age. Echo organs, celestial organs; one with the sound of a drum. An organ in the clerestory, a vox humana in the roof, and little bells a-tinkling behind the vestry door. Here are some 20th century advertisements. "Our latest work includes:—Peoples' organ—on wheels to shove about, where singing is flat and not absolutely synchronous with the choir. Precentors' organ—with movable keyboard—quarter tones—to suit his vagaries of pitch. Organists' organ—controlling all the rest, and having the loveliest shades of ethereal tones, fixed on a Maxim flying machine, and floating about the church. The organist is shrouded in a gossamer web, and with trembling hesitancy Lemare's Seraphic adoration Idyll falls like half a dream, on a hundred rapturous S. Cecilias, whose languishing admiration is half hid, yet all revealed."

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In a parish church in Somersetshire, it is the custom to hold afternoon service on Sundays for the villagers. On a recent Sunday afternoon, as the clergyman was giving out a hymn, one of his audience, whose discretion was seemingly not so great as his valour, exclaimed, "Doant let us av thick un; let's av Onward Christian Soldiers for the War!"

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## London and Provincial Notes.

LONDON.—Mr. Sims Reeves has been placed on the Civil List. A pension of £100 a year has been approved of by Her Majesty the Queen on the recommendation of Mr. Balfour.

At the Crystal Palace, an "International Music Exhibition" will be held from June to September, this year, illustrating the progress and advance of musical art during the nineteenth century. It is proposed to divide the exhibition into four groups—1, Musical instruments and appliances constructed or in use during the last 100 years. 2, Music engraving and type printing. 3, Loan collections of historic musical instruments and appliances, and pictures, drawings and engravings of musical subjects. 4, Modern oil and water-colour paintings, engravings, drawings, and photographs of musical subjects. Choral competitions and historical concerts will be held, and demonstrations with ancient and modern instruments given during the exhibition. Sir Arthur Sullivan has accepted the office of chairman of the Committee of Advice.

In a contribution to the controversy respecting congregational harmony, Mr. Edward Griffith says:—"Is it necessary for parish churches to imitate cathedrals and college chapels? Is there not a real danger to the church lest its worship should degenerate into elaborateness of art by the turning of our parish churches into miniature cathedrals? Doubtless choirs were intended to lead and assist the people, to help and not hinder congregational singing. This I conceive to be the mind of the church as expressed in her liturgical directions, but the prevailing style of church music is becoming increasingly unfavourable to congregational worship. Our congregations are robbed of their most precious heritage, and the spirituality of worship is injuriously affected. Our responses, chants, and canticles should be so set and arranged that congregations can join in them."

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DOVER.—Mr. H. J. Taylor's F.R.C.O. Cantata "The Last Supper," was given in Christ Church on March 21st, the solos being rendered by Miss Flora M. Gill, and Mr. W. Halward, of Canterbury Cathedral. Miss Flora Gill's solo "O Loving Lord," was sung in a pleasing manner. Mr. Halward is a splendid tenor and his solo "I go to Prepare a Place" was a beautiful rendering of a fine piece of composition. Of the choruses "Sinners Saved" was the best, and the quartet "Bless'd Calvary" was introduced with grand effect.

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Sir Herbert Oakeley is leaving this month for a short holiday on the Continent, where he hopes to attend the "Handel Festival" at Bonn, May

24th, and the famous Whitsuntide Rhenish Festival to be held at Aix-la-Chapelle the following week.

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COVENTRY.—Sir Herbert Oakeley's fine anthem "Orion" is to be given at St. Michael's Parish Church, on Sunday, May 27th, that day being peculiarly appropriate for its rendering, so far as the text of "Orion" goes, as it is the day before the Solar Eclipse.

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FELIXSTOWE.—The Francella Select Orchestra which appeared under Mr. Norman-Concorde's management for a short engagement at the Ranelagh Gardens, Felixstowe, last summer, gave such great satisfaction to the Directors (having drawn record audiences) that it has been engaged for the principal portion of the season this summer. It will, however, fulfil a few weeks' engagement in Southsea prior to this, and is booked for several large functions in Town during the London Season.

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WORCESTER.—The Musical Society gave its Second Concert of the season in the Public Hall, on April 24th. The programme consisted of Handel's Serenata "Acis and Galatea," and a selection of patriotic songs and choruses, including Mr. E. A. Dicks's Ballad for chorus and orchestra "England, my England." The soloists were Miss Laura Taylor, Mr. H. E. Large, Mr. W. Mann Dyson and Mr. F. Lightowler. Mr. L. Winter presided at the organ, Mr. W. H. Dyson was principal violin, and Mr. W. Mann Dyson was the able conductor. The concert was well attended, and the proceeds will go to the War Fund.

Mr. Frank Elgar announces the Second Concert of the Worcester Civil-Military Band on Tuesday evening, May 8th, which will take place in the Public Hall. The programme is very attractive, and includes compositions by Wagner, Rossini, Gounod, Schubert, Sullivan, Coleridge-Taylor, &c. The vocal part of the programme will be rendered by the Lichfield Cathedral Quartet.

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HEREFORD.—Mr. William Mason, L.R.A.M., has recently completed his twenty-second year as organist and choirmaster of St. Peter's Church, Hereford. Mr. Mason is a busy man, and among several public appointments, is Overseer for the parish, which office he has held for many years. He is also representative and local examiner of the Royal Academy of Music. He is a member of the Incorporated Society of Musicians, and Past Provincial Grand Organist of the Herefordshire Grand Lodge of Freemasons.

**GLoucester.**—The last of the sacred musical recitals of the season was given in Gloucester Cathedral on April 5th. As a mark of gratitude for the escape from assassination of the Prince of Wales the congregation sang "God bless the Prince of Wales." The opening voluntary was Beethoven's "Andante Con Moto," from the Symphony in C Minor, played by Mr. A. Herbert Brewer. Miss Hall, contralto from Bristol, sang "Love not the world," and "He was despised," while Miss Ellicott sang the aria "For my soul thirsteth," from Mendelssohn's "42nd Psalm." Mr. C. Eynon Morgan rendered the watchman solo from Mendelssohn's "Hymn of Praise." The quartet was "God is a Spirit" from Bennett's "Woman of Samaria," while the choir sang the chorus "Behold the Lamb of God" and "The night is departing." At the close the congregation sang the National Anthem. Mr. Ivor Morgan was the accompanist, the concluding voluntary being Bach's Prelude and Fugue in C.

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**Evesham.**—The annual concert of the Choral Society took place on April 18th, in the Town Hall. The programme consisted of Barnett's Cantata "The Ancient Mariner," and a selection of pleasing vocal and instrumental music. The soloists were Miss A. Gill-Smith, Miss Bessie Scott-Brown, Mr. C. Eynon Morgan (of Gloucester Cathedral), and Mr. F. Lightowler (of Worcester Cathedral). There was a small but efficient band, under the lead of Mr. J. W. Austin, and Myra Taylor conducted with considerable skill, and must be congratulated on this, her first direction of a chorus combined with orchestral accompaniment. The soloists were very successful, and the choruses were rendered with good spirit throughout the Cantata.

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**BLACKBURN.**—It was a great personal and artistic triumph which Mr. Wm. Wolstenholme achieved at the last concert of the Wolstenholme Society's season on March 31st. The attendance was the largest on record, the audience including many musical enthusiasts from the district. The programme, as usual at the last concert of the season, consisted entirely of selections from Mr. Wolstenholme's own compositions. It was as follows:—Pianoforte solo. Theme with variations; Quartette, No. 2 in B flat. Allegro, Andante, Scherzo; Song, Seranade, "Thou art high above me, lady"; Pianoforte solo, (a) Melody in C, (b) The Labourer's Song of Glee; Sonata for Violin and Pianoforte, Allegro, Andante, Allegro Assai; Song, "Oh, Sweet Content"; Pianoforte solo, (a) Liebeslied, (b) Spanish Serenade; Quintette in D,

Allegro, Andante, Scherzo, Finale. Mr. Wolstenholme was, of course, at the piano; Mr. L. Sowerbutts, of London, was the vocalist; and the instrumentalists were Messrs. E. R. O'Malley (first violin), J. W. Robinson (second violin), A. D. Smith (viola), and O. W. Farralley (violoncello).

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**BRISTOL.**—The *Daily News* has the following:— "Miss Clara Butt, the Bristol contralto, whose supposed matrimonial intentions have more than once furnished a theme for the imaginative, now authorises the announcement that she is betrothed to Mr. Kennerley Rumford, and hopes to be married after the Handel Festival, and before the close of the London season. The engagement of the young couple has been known to their friends for some little time, and, indeed, Mr. Vert is now in America arranging for them a concert tour which, it is just possible, may extend to Australia. Mr. Rumford is a highly-promising young baritone, who has already many times appeared at the Popular Concerts, the Ballad Concerts, and elsewhere, while Miss Butt, of course, is the favourite concert contralto, who was a pupil under Mr. Rootham, of Bristol, and under Mr. Blower at the Royal College of Music, making her *début*, while still a student, in 1892, at the Albert Hall, in the 'Golden Legend,' and at the Lyceum, in Glück's 'Orfeo.'"

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#### PLYMOUTH, DEVONPORT AND STONEHOUSE.

Mr. R. Lang's Greenbank Choir gave a very commendable rendering of "St. Paul" on Good Friday. The soloists were Madame Poole, who undertook both soprano and contralto parts, Mr. Albert Collings and Mr. Sunman. Mr. R. Ball led a small efficient orchestra.

The St. Germans Choral Society presented at their last concert of the season, on the 18th ult., Barnett's "Ancient Mariner." The principals were Miss M. Davey and Miss Maude Brenton, Mr. Will Foster and Mr. Herbert Wilson. Miss Brenton was very successful in the solo "Oh! Sleep." Mr. Will Foster, who has a tenor voice of great purity, sang very expressively "The Harbour Bay," and Mr. Herbert Wilson sang admirably, and though possessing a very powerful and sonorous voice, never once let his voice take the upper hand in the difficult recitations and airs. Mr. R. R. Glendenning, A.R.C.O., conducted as usual.

Mr. H. Moreton's Plymouth Guildhall Choir, also gave the "Ancient Mariner," on the 20th ult., and is to be heartily congratulated on the success of the concert. The soloists were Madame Poole, Mrs. H. Pike, Mr. W. Bartlett, and Mr. W. Belgrave, of Exeter Cathedral. Madame Poole and Mr. Bartlett did excellently in their respective parts. The choir did admirably.

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## Organ Notes.

SUTTON COLDFIELD.—On Tuesday, April 3rd, the opening of the Hope-Jones New Electric Organ took place at Holy Trinity Church. Recitals were given in the afternoon and evening by Mr. W. A. Macduff, F.R.C.O. The following are the programmes:—Afternoon—Con moto moderato en forme d'ouverture (Smart); Scherzo, Op. 70, No. 3 (Hofmann), (arranged by E. H. Lemare); Andantino in B flat (Lemare); Prelude, C sharp minor (Rachmaninoff); Improvisation (for exhibiting the Stops of the Organ); Air in A, with variations and finale fugato (Smart). Evening—March for a Church Festival (Best); Idyll, "At Evening" (Dudley Buck); Prelude in D flat (Chopin); Marche Funébre et Chant Séraphique (Guilmant); Berceuse (Goltermann); (arranged by E. H. Lemare); (a) Cantilène, (b) Toccata, in G major (Dubois). This organ has three manuals (61 notes) and pedals (30 notes). It is supplied with two Hydraulic Engines Operating Organ feeders. It contains many novelties, and all the recent improvements introduced by this eminent firm.

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BOSTON, U.S.A.—The following programmes have been given recently at Organ Recitals at St. Stephen's Church, Boston, by Mr. J. Sebastian Matthews, the organist and choirmaster:—Concert Overture (Alfred Hollins); Sonata No. 5 (Mendelssohn); I. Andante, Choral; II. Andante con moto; III. Allegro maestoso; Cantilena (J. Sebastian Matthews); Fiat Lux, In Paradisum (Theodore Dubois); (a) Die Frage; (b) Die Antwort (Wolstenholme); Finale in B flat (Wolstenholme).

Sonata Op. 42 (Alex. Guilmant); Introduction Largo e maestoso; I. Allegro; II. Pastorale; III. Finale, Allegro assai; (a) Pastorale, (b) Marche Nuptiale (Georges MacMaster); Epithalamium (J. Sebastian Matthews); Allegro, F sharp minor (Guilmant); Grand Chœur (Alfred Hollins).

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OVERBROOK (Philadelphia, U.S.A.)—An Organ Recital was given in St. Paul's Church by Mr. Harry Alex. Matthews, the organist and choirmaster, assisted by Mr. Edward G. McCollin, vocalist, on February 26th. The following is the programme:—Sonata in C minor (Mendelssohn); (a) Grave, Adagio, (b) Allegro Maestoso Vivace, (c) Fuga; (a) Bénédiction Nuptiale, (b) Toccata in G (Theo. Dubois); Vocal Solo, "And God shall wipe away all tears" (Arthur Sullivan); Epithalamium, (Wedding Song) (J. Sebastian Matthews); Offertoire in D minor (Edouard Batiste); (a) Die Frage, (b) Die Antwort (W. Wolstenholme); Vocal Solo, "O God have Mercy" (Mendelssohn); March, Upon a theme by Handel (Alex. Guilmant).

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II.—Advice. (1) Write all questions and answers on ruled music paper. (2) Number each question and answer. (3) Leave space between each question and answer for notes or corrections. (4) Write neatly and not too crowded. (5) Write with ink. (6) Give your name or motto at the end of each paper worked, as required for a competition.

III.—At the end of a course (twelve sets of lessons), a general examination paper will be set on the subjects dwelt upon, and book prizes will be offered to candidates making the highest score of marks.

## Organ Appointments.

Dr. W. Reynolds, Organist of St. Michael's, Cornhill, is appointed organist and director of the choir of St. Martin's Parish Church, Birmingham, he succeeds Mr. Walter Brookes, who has retired after occupying the post for upwards of forty years.

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Mr. H. W. Chuter is appointed organist and choirmaster of Sherborne Abbey.

The term "bachelor" is from the Latin, meaning "one crowned with laurel." In French it becomes "a young squire not made a knight." Its first English meaning was "a young unmarried man." In old times the student undergraduate was forbidden by the law of the universities to marry, on pain of expulsion. Violation of this law by William Lee resulted in his invention of the stocking loom.

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